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From the Colton House

American, eighteenth century

A Doorway from the Connecticut Valley

1753-1755

AN early American doorway from Longmeadow, Massachusetts, has been installed in Picture Reserve Gallery II of the Evans Building. It is the gift of Mr. William T. Aldrich and Mr. Robert P. Bellows.

The house from which it was taken (one might well say rescued) was the home of Samuel Colton (1727-1784). It was typical of the finer houses of the Connecticut Valley during the earlier half of the eighteenth century and was well-known to architects. The doorway, even with its loss of minor parts, forms an interesting document of eighteenth century American architecture.

To Mrs. George E. Brewer of Longmeadow we owe the following information, based on contemporary documents: Samuel Colton "built the finest mansion in town, John Steele being the builder. The entries in his ledgers during its construction begin in 1753 . . . and in June, 1754, five days' work was done on the fore door. The last reference is not until 1755 and reads: 'Stepstones for my fore door £29.'"

Some notes and drawings of this doorway appear in "The Georgian Period" (Vol. II, p. 63, Boston, 1901), with the following comment: "In these pilaster caps did the designer intend to represent as best he could Corinthian

capitals, of which, no doubt, he had seen pictures? Surely, if he did, he must have been a direct descendant of those Lombard-Byzantine artists and sculptors of the eleventh century who wrought in North Italy six hundred years before."

It seems worth noting that in the rugged life of western Massachusetts in 1750 the desire for beauty was matched with this skill to conceive and execute.

HIPKISS.

Catalogue of Paintings

Preliminary Edition

A CATALOGUE of the European and American paintings in the Museum was undertaken nearly ten years ago by M. Jean Guiffrey, then Curator of Paintings here, now Conservateur des Peintures in the Musées du Louvre. He wrote descriptions of the more important paintings and collected many data for the catalogue. His work was translated into English by the late Richard Norton; later the translation was revised and many more descriptions added by Mr. Morris Carter, at the time Assistant Director of the Museum. With the aid of Mrs. Grafton L. (Dorothy Usher) Wilson the material thus available has been revised and in part rewritten and the work completed by the Director of the Museum. For the attributions and for many useful suggestions Mr. John Briggs Potter, Keeper of Paintings, is responsible.

The book is published as the basis for a scholarly catalogue when the opportunity may come for its preparation. It includes all the paintings in the possession of the Museum, whether oils, water-colors, or pastels, which are regarded as important for the student, excepting paintings temporarily loaned. A large part of those listed are usually on exhibition. Any of those in storage may be seen on request. About half of the paintings are American and about a quarter French, the lists including the chief names in the art of both countries. The remainder belong to various schools and include many of the most important pictures in the collection. The index of artists names among the English, Sir Thomas Lawrence, Sir Joshua Reynolds, and J. M. W. Turner; among the Germans, Cranach and Wohlgemut; among the Dutch, Both, van Goyen, Hals, de Hooch, and Rembrandt; among the Flemings, van der Weyden and van Dyck; among the Spanish, El Greco, Velasquez, and Goya; among the Italians, Lippo Memmi, Crivelli, Fra Angelico, Fiorenzo di Lorenzo, and Carpaccio.

The volume contains 271 pages and lists 955 pictures. It is sent postpaid for \$1.15 and may be obtained by addressing the Secretary of the Museum.